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Dvorák, Antonín
[Stabat Mater. Organ-
vocal score. English.]
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(STABAT MATER)

FOR

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ANTON DVOŘÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY

FRED. J. W. CROWE,

ORGANIST OF CHICHESTER CATHEDRAL.

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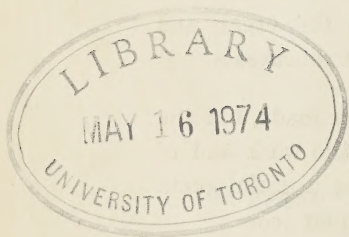
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NOTE.

THIS English version of Dvorák's "Stabat Mater" brings the beauties of the work within the reach of those who, for various reasons, prefer not to use the original Latin. The adaptation avoids the use of any passages of a controversial nature, thus making it available for use in any English place of worship; and, whilst preserving as far as possible the original rhythm, no pains have been spared to make this English version both vocal and practical.

Chichester, 1904.

F. J. W. C.

THE accompaniment, while not professing to be purely an organ arrangement (which would necessitate the use of three staves), will, it is hoped, be found useful at the organ and at the same time easily playable on the piano at rehearsals.

Very few suggestions as to stops have been made, but the plain indication of the pedal part throughout the work and of the instrumentation (marked in brackets) will be a useful guide to the organist in his interpretation of this complex score.

H. E. B.

AT THE FOOT OF THE CROSS (STABAT MATER)

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AT THE FOOT OF THE CROSS

(STABAT MATER).

No. 1.—QUARTET AND CHORUS.

See her, standing, sad and tearful,
Gazing on that Cross so fearful,
While her Son was hanging there.

Saddened was her soul, and groaning,
As the cry His anguish owning,
Like a sword her heart did tear.

Oh! how sad and full of sorrow!
Whence can she her comfort borrow
For her well-beloved One?

See her suffering! see her mourning!
Trembling 'neath the railer's scorning
Of her own Most glorious Son!

No. 2.—QUARTET.

Tears of pity must be falling,
For His sufferings so appalling,
From the watchers standing by.

Tears of sorrow for His mother,
As she gazes on that Other,
Must be shed by every eye.

For our sins still interceding,
There He hangs, all scourged and bleeding,
Pierced with nail, and crowned with thorn.

There she sees her Son, forsaken;
By the pangs of death sore shaken,
On that dark and awful morn.

No. 3.—CHORUS.

O my Saviour, Fount of blessing,
All Thy love is past expressing.
Grant that with Thee I may mourn.

No. 4.—SOLO (*Bass*) AND CHORUS.

May my heart with ardour burn,
Filled with love for Christ, my God,
And with Him acceptance find.

Thou, who on the Cross art bearing
All the pains I would be sharing,
Glows my heart with love for Thee.

No. 5.—CHORUS.

By Thy glorious Death and Passion,
Saving me in wondrous fashion,
Saviour, turn my heart to Thee.

Thou, O Christ, art my salvation.
Hear and heed my invocation.
Let Thy mercy light on me.

No. 6.—SOLO (*Tenor*) AND CHORUS.

At Thy feet in adoration,
See, dear Lord, I lie,
Wrapt in earnest contemplation
Of the Cross where Thou didst die.

There, where all our sins Thou bearest
On that bitter Tree,
In compassion fullest, rarest,
For this dark world's misery.

Lord, accept my deep devotion;
Fix my heart on Thee.
Fill my soul with love's emotion,
Till at last Thy face I see.

Cross of Love, and Tree of Glory!
Rings the whole world with Thy story.
The story of Calvary.

No. 7.—CHORUS.

Thou who art for ever blessed.
Thou who art by all confessed.
Now I lift my soul to Thee.

No. 8.—DUET (*Soprano and Tenor*).

Make me of Thy death the bearer;
In Thy Passion be a sharer;
Taking to myself Thy pain.

Let me with Thy stripes be stricken!
Let Thy Cross with Hope me quicken,
That I thus Thy love may gain.

No. 9.—SOLO (*Alto*).

All my heart, inflamed and burning,
Saviour, now to Thee is turning;
Shield me in the Judgment Day.

By Thy Cross may I be guarded.
Meritless—yet be rewarded
Through Thy grace, O Living Way.

No. 10.—QUARTET AND CHORUS.

While my body here is lying
Let my soul be swiftly flying
To Thy glorious Paradise.
Amen.

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AT THE FOOT OF THE CROSS.

(STABAT MATER.)

No. 1. QUARTET AND CHORUS.—“SEE HER, STANDING, SAD AND TEARFUL.”

Andante con moto. ♩ = 76.

ORGAN.

pp Ch.

senza Ped.

Sva.

pp Sw.

Sva.

poco a poco cres. cen do.

add Reeds.

f Gt.

sempre cres.

fz

fz

L.H.

molto cres.

Musical score for Dvorak—Stabat Mater (English). Novello.

Dynamics and markings include: *cres.*, *ff*, *ffz*, *p*, *Gt.*, *Sw.*, *dim.*, *Ch.*, *pp*, *senza Ped.*, *Ped.*, *cres.*, *mf*, *f*, *dim.*, *in u en*, *do.*, *p*, *f*, *f>*, *dim.*, *p*, *morendo.*, *pp rit.*, and *sempre Ped.*

ALTO.

TENOR.

See her, stand-ing, sad . . and tear - ful, Ga - zing on that Cross so

BASS.

pp a tempo.

senza Ped.

Ped.

fear - ful,

See her, stand-ing,

sad and tear - ful, While her

sfz

p

pp

sfz

dim.

See her, stand-ing, sad and tear

See her, stand-ing, sad and tear

Son . . was hang - ing there,

See her, stand-ing, sad and tear

pp

cres. *f* *p*

- ful, Gazing on that Cross so fear-ful, While her Son . . was hang - ing there.

cres. *f* *p*

- ful, Gazing on that Cross so fear-ful, While her Son . . was hang - ing there.

cres. *pp* *f* *p*

Gazing on that Cross so fear-ful, While her Son . . was hang - ing there.

cres. *f* *p*

- ful, Gazing on that Cross so fear-ful, While her Son . . was hang - ing there.

dim. *pp*

CHORUS. SOPRANO.

pp

See her, stand-ing, sad . . and tear-ful, Ga-zing on that Cross . . so

ppp

senza Ped.

fear - ful.

pp *cres.*

Ped.

CHORUS.

See her, stand-ing, sad and tear-ful, Ga-zing on . . that

See her, stand-ing, sad and tear-ful,

pp *Ped.*

See . . her, stand-ing, sad and tear-ful, sad and tear-ful, stand-ing, sad, Ga-zing

stand-ing, sad and tear-ful, stand-ing sad, Ga-zing

Cross so fear-ful, See her, stand-ing, sad . . and

Ga-zing on that Cross . . so fear-ful,

poco a poco cres. *mf.cres.*

stand-ing, see her, sad and tear-ful,

on . . that Cross . . so . . fear-ful, ga-zing

tear-ful, see her, stand-ing, sad and tear-ful, Ga-zing

See . . her, stand-ing, sad . . and tear-ful, Ga-zing

mf *molto cres.* *L.H.*

ful, Ga-zing on . . . that Cross, . . . that . . . Cross . . .
 on . . . that Cross, . . . that Cross . . .
 on . . . that Cross, . . . that Cross . . .
 on . . . that Cross, . . . that Cross . . .

so fear-ful, While her Son, there, while her
 so fear-ful, While her Son, there,
 so fear-ful, While her Son, there, while her
 so fear-ful, While her Son, there,
 so fear-ful, While her Son, there,

Son was hang-ing there, See her,
 while her Son,
 Son was hang-ing there,
 while her Son,
 Ch. Sw. B. Ch. Sw. B. Ped.

stand - ing, sad and tear - ful,

See her, stand - ing, sad and tear - ful, Ga - zing

See her, stand - ing,

See her, stand - ing,

Ga - zing . . . on . . . that Cross . . . so fear - ful, so fear -

on . . . that Cross . . . so fear -

sad and tear - ful, Ga - zing . . . on that . . . Cross so fear -

sad and tear - ful, Ga - zing on that Cross so fear -

ful,

ful,

ful,

ful,

See her, stand - ing, sad and

See her, stand - ing, sad and

See her, stand - ing, sad and tear - ful,

ful,

senza Ped.

tear ful, see her, stand ing, sad and tear ful, see

mf *cres.* *f*

see her, stand ing, sad and tear ful, see her, stand ing, sad and tear ful, see her, stand ing, sad and tear ful, see her, stand ing, sad and tear ful

f *ff* *p* *Sw.* *fp*

TENOR SOLO. *fp*

See her, stand ing, sad and Ga zing on that Cross so fearful, While her Son was hanging there.

pp *fp*

tear - ful, Ga-zing on that Cross so fear-ful, While her Son was hang - ing

a tempo.

there. Sad - dened was her soul, and groan - ing,

pp a tempo.

As the cry His anguish own-ing, Like . . . a sword her heart . . . did

tear, Sad - dened was her soul, and groan-ing, As . . . the

mf *pp*

senza Ped.

Musical score for "The Song of the Lark" by George F. Root. The score is in 4/4 time, key of D major (two sharps), and consists of 16 measures. It features three staves: a vocal line (Soprano), a piano accompaniment (Piano), and a cello/bass line (Cello/Bass). The vocal line begins with the lyrics "cry His an-guish own ing, Like a". The piano accompaniment starts with a *dim.* (diminuendo) marking and ends with a *pp* (pianissimo) marking. The cello/bass line provides a harmonic foundation, often playing in octaves. The score is presented on a single page with a decorative border.

sword . . . her heart . . . did tear.

f p ——— *f* ——— *dim.*

Ped. ——— *senza Ped.*

C SOPRANO SOLO.

p Oh! how sad and full . . of sor - row!

CHORUS.

pp Oh! how sad and full of sor - row!

pp Oh! how sad and full of sor - row!

pp Oh! how sad and full of sor - row!

pp Oh! how sad and full of sor - row!

pp Oh! how sad and full of sor - row!

C (Brass.)

pp a tempo. ——— *pp (Str.)*

sempre senza Ped.

Whence can she her com - fort

p

(Brass.)

bor - row?

pp Whence can she her com-fort bor - row?

pp Whence can she her com-fort bor - row?

pp Whence can she her com-fort bor - row?

pp Whence can she her com-fort bor - row?

pp (Str.) *pp* *ppp*

pp For her well - lov - ed One?

pp (Wood-wind.) *p (Str.)* *Ped.*

BASS SOLO.

See her suf - - - fring! see her

mourn - ing! Trem-bling 'neath the rail - - - er's

f *dim.* *pp*

Molto tranquillo. p
SOPRANO SOLO.

ALTO SOLO.

TENOR SOLO.

BASS SOLO.

scorn - ing,

trembling'neath the rail - er's scorn - ing Of her own Most

CHORUS.

*pp**pp**Molto tranquillo.**Sw.**Ch. 8 & 4 ft.*

Whence can she.. her.. com-fort bor - - - row

Whence can she her com - - fort bor - - row

Oh! . . . how sad and full of sor - - row! Whence can she her

glo - - rious Son!

full . . . of sor - - row! Whence can she her

full . . . of sor - - row! Whence can she . . . her

Oh! . . . how sad and full of sor - - row! Whence can she her

Oh! how sad and

*cres.**Sw.*

p For her well - be - lov - ed
p For her well - be - lov - ed
p com - fort bor - row, com - fort for her well - be -
p Trembling 'neath the rail - er's scorn - ing Of her own Most glo - rious Son!
dim. com - fort bor - row For . . . her well - be - lov - ed
dim. com - fort bor - row For . . . her well - be - lov - ed
dim. com - fort bor - row For her well - be - lov - ed
dim. ful of sor - row!
p [Ch.] *dim.* *pp*
Ped.

D
 One? See her
 One? See her
 - lov - ed One?
D
 One? See her suff'ring! see her
 One? See her suff'ring! see her
 One? *pp* See her suff'ring! see her mourn - ing!
 See her suff'ring! see her mourning!
D [Ch.] [Sw.]
 [Sw.] [Ch.] 3

suf - - - fring! see her mourn - - - ing!
 suf - - - fring! see her mourn - - - ing!
 See her suf - fring! see her mourn - - - ing! Trem - - - bling 'neath the
 See her suf - fring! see her mourn - - - ing!
 mourn - - - ing! Trem - - - bling 'neath the
 mourn - - - ing! Trem - - - bling 'neath the
 See her suf - fring! see her
 see her suf - fring! see her mourn - ing! see her suf - fring! see her mourn - ing
 Trem - bling 'neath the rail - - - er's scorn - ing,
 see her mourn - ing! Of her own Most glo - rious Son!
 rail - - - er's scorn - - - ing Of her own Most glo - rious Son!
 see her mourning For her own Most glo - rious Son!
 rail - - - er's scorn - ing Of her own Most glo - rious Son!
 rail - - - er's scorn - ing Of her own Most glo - rious Son!
 mourn - - - ing, mourn - - - ing For her own Most glo - rious Son!
 for her own, her own Most glo - rious Son!
 Ch.
 legato.
 Ped. quasi pizz.

See her suf - fring! see her mourn - ing! Trembling 'neath the rail-er's

See . . . her suf - - - fring! see . . . her

See . . . her suf - - - fring! see . . . her

See her suff ring! see her mourning! see her suff ring! see her mourning!

See her suff ring! see her mourning!

See . . . her suf - - - fring!

scorn - ing, See . . . her suf - - - fring!

mourn - - - ing!

mourn - - - ing! see her suff ring! see her mourning!

see her suff ring! see her mourning!

Trembling 'neath the railer's scorn-ing,

see her mourn - ing! Trem - bling

see her mourn - ing! Trem - bling

p see her suff'ring! see her mourning!

p see her suff'ring! see her mourning!

mf See her suff'ring! see her mourning!

'neath the rail - er's scorn - ing

'neath the rail - er's scorn - ing

pp Of

pp Of

pp Of her own Most

pp Of her own Most

mf Trem-bling'neath the rail-er's scorn - ing

mf Trem-bling'neath the rail-er's scorn - ing

pp Of her

see her suff'ring! see her mourn-ing!

her own Most glo-rious Son ! of her own Most glorious Son !

her own Most glo-rious Son ! of her own Most glorious Son !

See . . . her suff'ring !

glo-rious Son ! of her own Most glo-rious Son !

glo-rious Son ! of her own Most glo-rious Son !

own Most glo - - - rious Son !

p *cres.*

p Trem

p Trem

see her mourning ! Trem - - - bling 'neath . . . the rail - er's scorning,

See her trembling 'neath the

p Trembling 'neath the rail-er's scorning

p Of her

p Trembling 'neath the rail-er's scorning

p Of her

p Trembling 'neath the rail-er's scorning

p Of her

p Trembling 'neath the rail-er's scorning

p Of her

f *f* *fp*

senza Ped. *Ped.*

- - - bling'neath the scorning Of her own Most glo-rious Son !
 - - - bling'neath the scorning Of her own Most glo-rious Son !
 trembling'neath the railer's scorn-ing Of her own Most glo-rious Son !
 scorn - - ing Of her own Most glo-rious Son !
 own Most glo-rious Son !
 own Most glo-rious Son !
 own Most glo-rious Son !
 own Most glo-rious Son !
 own Most glo-rious Son !
 dim. *pp*
cres. *f* *fp* *dim.* *pp*
Ped.
pp
senza Ped.

ALTO.

TENOR.

BASS.

See her,

See her, stand - ing, sad and tear - ful, Ga - zing on . . . that

See her, stand - ing, sad and tear - ful,

senza Ped.

Ped.

See . . her, stand - ing, see her, stand - ing, sad and

stand - ing, sad and tear - ful,

Cross so fear - ful, see her, stand - ing,

Ga - zing on that Cross so fear - ful,

tear - ful, see her, . . stand - ing, sad and

Ga - zing on . . that Cross so fear - ful, ga - zing on that Cross so fear - ful,

sad . . . and tear - ful, see her, stand - ing, sad and tear - ful,

See . . her, stand - ing, sad . . . and

mf > cres.

f

L.H. molto cres.

tear - ful, Ga - zing on that Cross,

Ga - zing on that Cross,

tear - ful, Ga - zing on that Cross,

tear - ful, Ga-zing on that Cross.

that Cross so fear

that Cross so fear

that Cross so fear

that Cross so fear

ful, While her Son, while her Son was

ful, While her Son, while her Son,

ful, While her Son, while her Son was

ful, While her Son, while her Son,

ful, While her Son, while her Son,

Sw. *Ch.* *Sw.*

Sw. *f* *p*

hang-ing there, See her, stand-ing, sad and

hang-ing there,

pp *Ch.* *Sw.*

tear-ful, Ga-zing

See her, stand-ing, sad and tear-ful, Ga-zing on that

See her, stand-ing, sad and tear-ful,

See her, stand-ing, sad and

cres. *fz* *cres.* *fz*

on that Cross so fear-ful,

Cross so fear-ful,

Ga-zing on that Cross so fear-ful,

tear-ful, Ga-zing on that Cross so fear-ful,

dim. *cres.*

f Ga - zing on that Cross so fear - - -

f Ga - zing on that Cross so fear

See her, stand - ing, sad and tear - - - ful, Ga - zing

Ga - zing

f *senza Ped.* *f* *Ped.*

ful, See her *ff* suf

ful, See her *ff* suf

cres. on that Cross so fear - - - ful, See her *ff* suf

cres. on that Cross so fear - - - ful, See her *ff* suf

cres. *ff*

p - fring! see her mourn - ing! *pp* see her suff'ring! see her mourning! Trembling'neath the railer's

p - fring! see her mourn - ing! *pp* see her suff'ring! see her mourning! Trembling'neath the railer's

p - fring! see her mourn - ing! *pp* see her suff'ring! see her mourning! Trembling'neath the railer's

p - fring! see her mourn - ing! *pp* see her suff'ring! see her mourning! Trembling'neath the railer's

Sw. *f* *pp* *dim.*

See her, stand-ing, sad and tear-ful, Ga-zing on that Cross so fear-ful, While her
 scorn-ing, See her, stand-ing, sad . . . and
 scorn-ing, See her, stand-ing, sad . . . and
 scorn-ing, See her, stand-ing, sad . . . and
 scorn-ing, See her, stand-ing, sad . . . and

pp
** Ped. uncoupled.*

SOPRANO SOLO.

ALTO SOLO.

BASS SOLO.

See her, stand-ing, sad . . . and tear-ful, Ga-zing
 See her, stand-ing, sad . . . and tear-ful, Ga-zing
 Son . . . was hanging there,
 Ga-zing
 tear-ful,
 tear-ful,
 tear-ful,
 tear-ful,
 tear-ful,

pp
senza Ped.

* Bassi & Tymp. tremolando. The rendering of such passages as these must be left to the discretion of the Organist, who will make them as effective as his Organ will allow.

on that Cross so fear-ful, See her ga-zing, see her
 on that Cross so fear-ful, See her ga-zing, see her
 See her suf-fring! see her mourning!
 on that Cross so fear-ful, See her ga-zing, see her
 While her Son was
 While her Son was
 L.H. L.H.

tear-ful, While her Son was hang-ing there.
 tear-ful, While her Son was hang-ing there.
 see her mourning! While her Son was hanging there, was hang-ing there.
 tear-ful, While her Son was hang-ing there.
 hang-ing there.
 hang-ing there.
 L.H. ppp

See . . . her suf - - fring, see . . . her

See . . . her trem - - bling, While . . . her

mourn - - ing, See . . . her trem - - bling, While . . . her

mourn - - ing, See . . . her trem - - bling, While . . . her

mourn - - ing, See . . . her trem - - bling, While . . . her

mourn - - ing, See . . . her trem - - bling, While . . . her

(Str. & Timp. trem.)

p *dim.* *pp*

Son . . . was hang - ing, suf - fring, suf - fring, suf -

Son . . . was hang - ing, suf - fring, suf - fring, *pp* suf -

Son . . . was hang - ing, suf - fring, suf - fring, *pp* suf -

Son . . . was hang - ing, suf - fring, suf - fring, *pp* suf -

Son . . . was hang - ing, suf - fring, suf - fring, suf -

p *dim.* *pp*

Ped. uncoupled.

fring there.

fring there.

fring there.

fring there.

fring there.

fring there.

fring there.

fring there.

ppp *ppp (Wood-wind.)*

No. 2.

QUARTET.—"TEARS OF PITY MUST BE FALLING."

Andante sostenuto. ♩ = 63.

p Sw. Reeds.
senza Ped.

dim.

ALTO SOLO.
p
Tears of pi - ty must be fall - ing,

pp *pp Ch.* *Sw. Oboe.* *Ch.* *Sw.*
sempre senza Ped.

tears of pi - ty must be fall - ing For His suf-frings so ap - pal-ling, From the

Sw. without Oboe. *fz*
Ped. *senza Ped.*

watch-ers stand-ing by.

Sw. Reeds.
Ped.

TENOR SOLO.
p
Tears of pi - ty must be

Tears of sor - row for His mo - ther,

mf *Ch. pp* *Sw. Oboe.* *Ch.* *Sw.*

fall - ing For His suf - frings so ap - pal - ling, For His suff'rings, From the
 As she ga - zes on that Oth - er, as she ga - zes on that Oth - er, Must be

fz

Sw.

Ch.

Ped.

p.

watch - ers stand - ing by.

shed . . by ev - 'ry eye.

A

Sw.

Sw. pp

fz

cres.

Ped.

Tears of . . sor - row for His mo - ther,

Tears of . . sor - row for His mo - ther,

BASS SOLO.

Tears of pi - ty must be fall - ing, tears of

dim.

(Str.) legato sempre.

As... she ga - zes, as... she ga - zes on... that O - ther,
 As... she ga - zes, as she ga - zes on that O - ther, Must be
 pi - ty must be fall - ing For His suf - frings so ap - pal - ling, From the

SOPRANO SOLO.

Tears of sor - row for His mo - ther, As she
 Must be shed by ev - 'ry eye. Tears of pi - ty must be fall - ing
 shed . . . by ev - 'ry eye. Tears of pi - - ty
 watch - ers . . . standing by. Tears of sor - - row

ga - zes on that O - ther, as she ga - zes on that O - ther,
 For His suf - frings so ap - pal - ling.
 must be fall - ing, must . . . be fall - ing, Tears of
 for His mo - - ther, As . . . she ga - zes on that

p as she ga - zes on that

For His mo - ther,

sor - row,

O - ther, *p* as she ga - zes,

p *mf* *p* *pp*

O - ther, as . . . she ga - zes on that

tears of sor - row for . . . His mo - ther, Must be

tears . . . of sor - row must be shed, . . . be shed . . . by

Must be shed, be shed . . . by ev - 'ryeye.

dim.

pp O - ther Must be shed . . . by ev - 'ry eye.

pp shed, must be shed . . . by ev - 'ry eye.

ev - 'ry eye.

Ped.

SOPRANO SOLO. **B**

For our sins still in - ter - ce - ding

pp (*Str. trem.*)

There He hangs, all scourg'd and bleeding, Pierc'd with nail, and crown'd . . .

BASS SOLO.

For our sins still in - - ter - ce - ding, There He hangs, all scourg'd and bleed - ing, Pierc'd with

fz *p* *Cor.* *dim. sempre.*

pp *p* *Alto Solo.* with thorn, For . . . our

For . . . our sins still in - ter - ce - ding,

nail, and crown'd . . . with thorn.

(*Trombe.*) *pp dolce.* (*Ob.*)

ppp *8 ft.*

sins still in - ter - ce - ding, There . . . He hangs, all scourg'd and

There . . . He hangs, all scourg'd and bleed - ing,

(*Trombe.*) (*Ob.*)

simile.

pp

bleed - ing, there . . He hangs allscourg'd and bleed-ing,

there . . He hangs . . all . . scourg'd . . and bleed - ing, scourg'd and bleed-ing,

(Trombe.)

there . . He hangs allscourg'd and bleed - ing, Pierc'd with nail, and crown'd with

there . . He hangs allscourg'd and bleed - ing, Pierc'd with nail, and crown'd with

f *p* *f* *p* *pp*

thorn.

thorn.

TENOR SOLO. *p*

There . . she sees her Son, for - sa - ken ;

BASS SOLO. *p*

There . . . she sees her Son, for -

p *pp* (Wood-wind.)

By the pangs of death sore sha-ken, On that
sa-ken; By the pangs of death sore sha-ken,

pp For our
dark and aw-ful morn.
pp On that dark and aw-ful

cres.

sins still in-ter-ceed-ing, see Him bleed-ing,
There He hangs, all scourg'd and bleed-ing, Pierc'd with nail, and
There He
morn, There He

fz p Str. *pp* *fz*

Ped.

crown'd with thorn.

hangs all scourg'd and bleed - ing, Pierc'd with nail, and crown'd, and crown'd with thorn.

hangs all scourg'd and bleed - ing, Pierc'd with nail, and crown'd with thorn, with

dim. (Cl. & Fag.)

Ped.

Tears of pi - ty must be fall - ing, tears of

thorn. (Ob.) (Fl.) (Ob.) (Fl.) (Str.)

p (Str.)

Tears of pi - ty must be fall - ing

pi - ty must be fall - ing For His suf - frings so ap - pal - ling From the

Tears of pi - ty must be fall - ing For His

Tears of pi - ty must be fall - ing For His

(Cl.)

fz

For His sufferings so ap-pal-ling, Tears of pi-ty must be fall-ing For His
 watch-ers . . . standing by, Tears of pi-ty must be fall-ing
 suf-frings so ap-pal-ling, Tears of pi-ty,
 suf-frings so ap-pal-ling, Tears of pi-ty,
 suf-frings so ap-pal-ling, Tears of pi-ty,
 suf-frings so ap-pal-ling, For His suf-frings so ap-pal-ling,
 For His suf-frings so ap-pal-ling,
 tears of pi-ty must be fall-ing, tears of
 must be fall-ing For His suf-frings so ap-
 Must be fall-ing For His
 Tears of pi-ty, For His
 pi-ty, For His
 -pal-ling, Must be fall-ing For His
 (Fl. & Cl.)

cres.
 suf-frings so ap-pal-ling From the watch-ers stand-ing by.
cres.
 suf-frings so ap-pal-ling From the watch-ers stand-ing by.
cres.
 suf-frings so ap-pal-ling From the watch-ers stand-ing by.
cres.
 suf-frings so ap-pal-ling From the watch-ers stand-ing by. *ff*
 For our
cres.
 sins still interceding, There He hangs, all scourg'd and bleeding, Pierc'd with nail, . . . and crown'd with thorn.
pp
 For our
pp
 For our
pp
 For our
ff
 (Brass.) *f* *p* *pp* *pp* (Wood-wind.)
pp
 sins still in-ter-ce-ding, There He hangs,
pp
 sins still in-ter-ce-ding, There He hangs,
pp
 sins still in-ter-ce-ding, There He hangs,
 (Ob.) (Fl.) (Str.)
p *pp* *pp*

pp scourg'd and bleeding, Pierc'd with nail, crown'd with thorn.

pp scourg'd and bleeding, Pierc'd with nail, crown'd with thorn.

pp scourg'd and bleeding, Pierc'd with nail, crown'd with thorn.

pp scourg'd and bleeding, Pierc'd with nail, crown'd with thorn.

Sva. (Fl.)

(Str.)

(Tym. trem.)

poco a poco meno mosso.

(Cl.) cres.

(Fag.)

mf (Celli.)

dim.

senza Ped.

pp sempre.

There she sees Him, there for - sa - ken, by pangs shaken,

pp sempre.

There she sees Him, there for - sa - ken, by pangs shaken,

pp sempre.

There she sees Him, there for - sa - ken, by pangs shaken,

pp sempre.

There she sees Him, there for - sa - ken, by pangs shaken,

pp

pp Wind.

Ped.

(Tym.)

there for-sa - ken, there on that dark aw - ful morn.

there for-sa - ken, there on that dark aw - ful morn.

there for-sa - ken, there on that dark aw - ful morn.

there for-sa - ken, there on that dark aw - ful morn.

f *fz* *pp*

pp *Ped.*

No. 3.

CHORUS.—"O MY SAVIOUR, FOUNT OF BLESSING."

Andante con moto. ♩ = 69.

pp *cres.* *mf*

Ped. soft 16 ft. legato.

SOPRANO.

ALTO.

TENOR.

BASS.

O my Sa-viour, Fount of bless-ing,

O my Sa-viour, Fount of bless-ing,

O my Sa-viour, Fount of bless-ing,

O my Sa-viour, Fount of bless-ing,

O my Sa-viour, Fount of bless-ing, O my

p *pp*

mf *p* *cres.*

Fount of bless - ing, All Thy love is past express-ing.

mf *p* *cres.*

Fount of bless - ing, All Thy love is past express-ing.

mf *p* *cres.*

Fount of bless - ing, All Thy love is past express-ing.

cres.

Sa - viour, . . Fount of blessing, All Thy love is past ex - press-ing. Grant that

mf p *cres.*

f Grant that with Thee I *dim.* may mourn.

f Grant that with Thee I *dim.* may mourn, grant that with Thee *p* I . . . may mourn.

f Grant that with Thee I *dim.* may mourn, I . . . may mourn.

f with Thee . . I may mourn, grant that with Thee *p* I . . . may mourn.

f *dim.* *p* *dim.* *pp*

p O my Sa-viour, Fount of bless-ing,

O my Sa-viour, Fount of

pp

Man. (quasi pizz.)

p O my Sa-viour, Fount of blessing.

p O my Sa-viour, Fount of blessing,

pp past expressing,

blessing, All Thy love is past expressing,

Ped.

mf *cres.*
 Grant, grant,
 past . . ex - pressing.
 Grant, grant.
 past ex - press - ing.
 Grant, grant,
p
 O my Sa - viour, Fount of bless - ing, All Thy
ff *p*
 grant that with Thee I may mourn.
 grant that with Thee I may mourn.
 grant that with Thee I may mourn.
 love is past ex - pressing, that with Thee I may mourn.
f *p* *dim.* *pp* *p*
A *pp* *p*
 O . . . my Sa - viour, Fount . . . of bless - ing, All . . . Thy
 O my Sa - viour, Fount of bless - ing, All . . . Thy
pp *p*
 O my Sa - viour, Fount of bless - ing, Fount of bless - ing,
 O my Sa - viour, Fount of bless - ing, All Thy
A *dolce.* *p*

love . . is past . . ex - press - ing, past . . ex - press-ing. Grant that

love is past . . ex - press - ing, past ex - press-ing. Grant that

All . . . Thy love . . is past . . ex - press - ing. Grant that

love is past . . ex - press-ing, past ex - press - ing. Grant . . that

cres. *f* *dim.*

with Thee I may mourn, grant . . that with Thee I may

with Thee I may mourn, grant . . that with . . Thee I may

p with Thee I may mourn, grant that with . . Thee I may

p with Thee I may mourn, grant that with Thee I may mourn, I may

p *dim.* *pp*

rit. *a tempo.*

mourn, I may mourn.

rit. *a tempo.*

mourn, I may mourn.

rit. *a tempo.*

mourn, I may mourn.

rit. *a tempo.*

mourn, I may mourn.

Sw. Reeds. *pp*

rit. *pp* *a tempo.* *Gt. p* *poco a poco cres.*

Grant that with Thee, grant,

Grant that with Thee I may mourn, grant,

Grant that with Thee I may mourn, grant,

Grant that with Thee I may mourn, grant,

grant, grant that with Thee I may mourn. *dim.* *pp*

grant, grant that with Thee I may mourn. *dim.* *pp*

grant, grant that with Thee I may mourn. *dim.* *pp*

grant, grant that with Thee I may mourn. *dim.* *pp*

O my Sa-viour, Fount of bless-ing, Fount of bless

O my Sa-viour, Fount of bless-ing, Fount of bless

O my Sa-viour, Fount of bless-ing, Fount of bless

O my Sa-viour, Fount of bless-ing, Fount of bless

O my Sa-viour, Fount of bless-ing, Fount of bless

O my Sa-viour, Fount of

ing, All Thy love is past expressing. Grant that with Thee
 ing, All Thy love is past expressing. Grant that with Thee
 ing, All Thy love is past expressing. Grant that with Thee
 bless-ing, All Thy love is past ex-press-ing. Grant that with Thee . . I may

p *cres.* *p* *cres.* *p* *cres.* *p* *cres.*

p *poco a poco cres.*

I may mourn. I may mourn, grant that with Thee I may mourn.
 I may mourn, I may mourn.
 mourn, grant that with Thee I may mourn.

f *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *p* *pp*

add 4 ft. *4 ft. in.*

O my O my Saviour, Fount of blessing, O my
 O my Saviour, Fount of blessing,
 (Ob.) (Str.)
 Ped. 8 ft. only. Ped. 16 ft. (quasi pizz.)

Saviour, Fount of blessing, Grant,

Sa-viour, Fount of bless-ing, Grant,

All Thy love is past expressing. Grant,

Grant, *f* Full Sw.

pp *senza Ped.* *Ped.*

grant, grant that with Thee I may mourn. O my

grant, grant that with Thee I may mourn. O my

grant, grant that with Thee I may mourn. O my

grant, grant, that with Thee I may mourn. O my

dim. *p* *Ch.* *p dolce.* *Sw.*

Sa - viour, Fount . . . of bless - ing, All . . . Thy

Sa - - viour, Fount . . . of blessing, All . . . Thy

Sa - viour, Fount of bless - ing, Fount of bless - ing,

Sa - viour, Fount of bless - ing, All Thy

love is past ex - press - ing, past ex -
 love is past ex - press - ing, past ex -
 All Thy love is past ex - press -
 love is past ex - press - ing, past ex - press - ing.

cres. *f*

press - ing. Grant that with Thee I may mourn, grant . . that with . .
 press - ing. Grant that with Thee I may mourn, grant . . that with . .
 ing. Grant that with Thee I may mourn, grant that with . .
 Grant . . that with Thee I may mourn, grant that with Thee I may

dim. sempre. *p* *dim. sempre.* *p* *dim. sempre.* *p* *dim. sempre.*

(Wood-wind.)
4 ft. in. (Fl.)

p *dim. sempre.* *p dim.*

Thee I may mourn, I may mourn, I may mourn.
 Thee I may mourn, I may mourn, I may mourn.
 Thee I may mourn, I . . may mourn, I may mourn, I may mourn.
 mourn, I may mourn, I may mourn, I may mourn, I may mourn.

pp *rit.* *pp* *rit.* *pp* *rit.* *pp* *rit.*

(Wood-wind.)

ppp (Str.) *rit.*

Man. *Ped.*

No. 4. SOLO AND CHORUS.—"MAY MY HEART WITH ARDOUR BURN."

Largo. **BASS SOLO.**

May my heart with ar - dour burn,

Largo. - 69.

f *Gt. 8 ft.* *pp Sw with Ob.* *sf* *fz* *Ch. 8 ft.*

senza Ped.

Filled with love for Christ, my God,

pp *f Gt.* *pp Ch.*

And . . with Him . . ac -

Sw. Ob. *pp Sw. dolente.* *Ped. (quasi pizz.)*

- cept - ance find, with Him ac - cept - - - - - ance find.

mf *dim.* *Ch. (Cl.)* *pp*

pp
May my heart with ar - dour burn, Filled with

Sw.

love for Christ, my . . God, . . And with Him ac - cept - ance

Ch. (Cl.)

find.
1st & 2nd SOPRANOS.
pp
Thou, who on the Cross art bear - ing All the pains I would be shar -

1st & 2nd ALTOS.
pp
Thou, who on the Cross art bear - ing All the pains I would be shar

Sw.

ing,

mf
Glow my heart with love for Thee,

ing,

mf
Glow my heart with love for Thee,

Ch. soft 4 & 8 ft.

mf Sw. cres.

rit. *a tempo.* *f*

glows my heart . . with love for . . Thee. *rit.* *a tempo.*

glows my heart with . . love for Thee. *rit.* *a tempo.*

f *p rit.* *f* *Gt. 8 ft.* *p Sw. with Ob.*

burn, Filled with

pp *f Gt. 8 ft.*

senza Ped.

love for Christ, my God,

p Ch. *Sw.* *dim.* *pp*

Sw.

And with Him . . . ac-cept-ance find, and with Him, with

pp Sw. *mf*

Ped. (quasi pizz.)

Him . . ac-cept - ance find, with Him ac -

cept - ance find, with Him, with

Him ac - cept - - - - - ance find.

1st & 2nd SOPRANOS. *pp* Thou, who on the

1st & 2nd ALTOS. *pp* Thou, who on the

Cross art bear-ing All the pains I would be shar - - ing,

Cross art bear-ing All the pains I would be shar - - ing,

SOPRANO. *mf* Glows my heart with love for Thee, for Thee,

ALTO. *mf* Glows my heart with love for Thee, for Thee,

TENOR. *mf* Thou, who on the

pp *Ch. soft 2, 4 & 8 ft.* *mf Sw.* *Gt.*

f *dim.* Thou, who on the

mf *f* *dim.* Thou, who on the Cross art bearing All the pains I would be shar-ing,

cres. *f* *dim.* Cross art bear-ing All the pains I would be shar-ing,

BASS. *mf* *f* *dim.* Thou, who on the Cross art bearing All the pains

f *f Gt.* *dim.*

p *dim.* Cross art bear-ing All the pains I would be shar-ing,

would be shar-ing, Glows my heart with love, *p* *dim.*

Glows my heart with love for Thee, for Thee, Glows my heart,

would be shar-ing,

Glows my heart with love for Thee.

Glows my heart with love . . for Thee.

Glows my heart with love . . for Thee.

p *dim.* *pp* *p*

p *pp* *Soc.* *fz*

BASS SOLO.

Poco più mosso.

May my heart with ar - - dour burn,

Poco più mosso.

p

Filled with love for Christ, . . my God, And

with Him ac - cept - - - - - ance find,

dim. *pp* *cres.*

and with Him, with

mf *dim.*

poco rit. *Tempo lmo.*

Him ac - cept - ance find, Sw. May my

Ch. pp poco rit. *Ch. Tempo lmo.*

heart with ar - - dour burn, Filled with love for Christ, my

dim.

God, And with Him ac - cept - ance

perdendosi.

find, with Him ac - cept - - - - - ance find.

Sw. fz rit. Ch.

p pp

Andante con moto, quasi allegretto.

The first system of the musical score consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor) and are written in treble clef. The bottom staff is for the piano accompaniment and is written in bass clef. All staves are in the key of B-flat major (two flats) and 6/8 time. The tempo is marked 'Andante con moto, quasi allegretto.' The first measure of each staff contains a whole rest, indicating that the music begins on a whole note rest.

Andante con moto, quasi allegretto. ♩. = 42.

Soo. pp legato. *fz* *pp*

Ped.

Soprano. ALTO. TENOR. BASS.

By Thy glo - rious Death and Pas

BASS.

mf

glo-rious Death and Passion, Sa-ving me in won-drous fash-ion, Sa-viour, turn my

Pas-sion,

pp

in wondrous fash-ion, Saviour, turn my

mf

Death and Pas-sion, Sa-ving me in won-drous fash-ion. Sa-viour turn my heart, my

mf

sion, Sa-ving me in wondrous fash-ion, Sa - viour, turn my

fz dim. p pp dim.

heart, my heart to Thee, *pp* By Thy glo-rious Death and Pas-sion,

heart, my heart to Thee, *pp* By Thy glo-rious Death and Pas-sion,

heart, my heart to Thee, *pp* By Thy glo-rious Death and Pas-sion,

heart . . . to Thee, *pp* By Thy glo-rious

Sa-ving me in won-drous fash-ion, sa-ving me, . . . Sa-viour, turn . . . my

Sa-ving me in won-drous fash-ion, sa-ving me, . . . Sa-viour, turn my heart, my

Sa-ving me in won-drous fash-ion, sa-ving me, . . . Sa-viour, turn my

Death and Pas-sion, Sa-ving me in won-drous fash-ion, turn my

heart . . . to Thee, *p* By Thy glo-rious Death and Pas-sion,

heart . . . to Thee, *p* By Thy glo-rious Death and Pas-sion,

heart, my heart to Thee, *p* By Thy glo-rious Death and Pas-sion,

heart to Thee, *p* By Thy glo-rious Death and Pas-sion,

p 4 ft. in. *pp Sw. Diaps.* *add Oboe & 4 ft.*

f *dim.* *p* *pp*

Sa - ving me in won - drous fash - ion, Sa - viour, turn, turn my heart, my

f *dim.* *p* *pp*

Sa - ving me in won - drous fash - ion, Sa - viour, turn my heart, . turn my

f *dim.* *p* *pp*

Sa - ving me in won - drous fash - ion, Sa - viour, turn my heart,

f *dim.* *p* *pp*

Sa - ving me in won - drous fash - ion, Sa - viour, turn my

Gt. Open Diap. to Sw. *dim.* *Sw.* *dim.*

A

heart to Thee,

heart to Thee,

turn my heart to Thee,

heart to Thee,

A

pp *Sw. Diap.* *sfz* *Ch. Clar.* *Sw. Oboe.*

f *pp* *cres.*

Sa - viour, Sa - viour, Sa - viour, turn my heart to

f *pp* *cres.*

Sa - viour, Sa - viour, Sa - viour, turn my heart to

f *pp* *cres.*

Sa - viour, Sa - viour, Sa - viour, turn my heart to Thee,

f *pp* *cres.*

Sa - viour. Sa - viour, Sa - viour, turn my

Gt. Open Diap. sfz *Sw. p* *Gt. f* *Sw. p* *pp Sw. cres.*

Ped. *16 ft.*

Thee, Sa-viour, turn my heart to Thee, Sa-viour, turn my heart to Thee, turn my heart, my heart to Thee. Sa-viour, turn my heart to Thee, Sa-viour, turn my heart to Thee, to Thee, to Thee, to Thee.

f *pp* *dim.* *p* *cres.* *dim.* *Sw.*

Ch. Gamba to Sw.

B

pp *pp* *pp* *pp*

B

Thou, O Christ, art my sal - va - tion,

Thou, O Christ, art my sal -

Thou, O

Un poco più mosso. ♩ = 56.

f Gt. to Sw. Reeds.

Hear

Thou, O Christ, art my sal - va - tion, my sal - va - tion, Hear and . .

va - tion, . . Thou, O Christ, art my sal - va - tion, Hear and

Christ, art my sal - va - tion, my sal - va - tion,

pesante. *senza Ped.*

and heed my in - vo - ca - tion, hear and heed my in - vo

heed my in - vo - ca - tion, hear and heed my . .

Hear and heed my in - vo - ca - tion, hear,

fz fz fz fz fz fz f

Ped.

* The passage between asterisks may be sung by Second Sopranos if too high for Altos.
Dvorák—Stabat Mater (English). Novello.

- ca - tion, hear, hear and heed my in - vo - ca - tion, hear and
 - ca - tion, hear and heed my in - vo - ca - tion, hear and
 in - vo - ca - tion, hear and heed my in - vo - ca - tion, hear and
 hear and heed, hear and heed my in - vo - ca - tion, Let Thy
 heed my in - vo - ca - tion, Let Thy
 heed my in - vo - ca - tion, Let Thy mer - cy
 heed my in - vo - ca - tion, Let Thy mer - cy
 mer - cy light on
 mer - cy light on me, light
 light on me, light
 light, light on me,
 me, light on me,
 me, light on me,

f marcato.
dim.
p
dim.
p
dim.
Reeds off.
dim. Sw.
p
dim.
fz
f
dim.
f
dim.
f
Gt. f
fz
fz
f

poco a poco rit. *Tempo 1mo.*

on me. *poco a poco rit.*

on me. *p poco a poco rit.*

let Thy mer - cy light on me. *p poco a poco rit.*

let Thy mer - cy light on me. *poco a poco rit. Tempo 1mo. ♩ = 42.*

dim. Sw. p Sw. Oboe only. pp

Ped.

fz

By Thy glo - rious Death and Pas - sion, Sa - ving

By Thy glo - rious Death and Pas - sion,

By Thy glo - rious Death and Pas - sion, Sa - ving me in

By Thy glo - rious Death and Pas - sion, Sa - ving me . .

pp Sw. Diap. fz fz fz

me in won drous fash-ion,

won drous fash-ion,

... in won - drous fash - ion,

dim. *pp* *fz* *Sw. Oboe.* *Ch. Clar.* *pp* *senza Ped.*

f Sa - viour, Sa - viour,

f Sa - viour, Sa - viour,

f Sa - viour, Sa - viour,

f Sa - viour, Sa - viour,

f Sa - viour, Sa - viour,

fz *f* *Gt. fz* *p Sw.* *Gt. fz* *p Sw.* *Ped.*

p Sa - viour, turn my heart to Thee, Sa - viour, turn my heart to

p Sa - viour, turn my heart to Thee,

pp Sa - viour, turn my heart to Thee, Sa - viour, turn my heart, my heart to

pp Sa - viour, turn my heart, my heart . . . to

Thee, Sa - viour, turn my heart, my heart to

Sa - viour, turn my heart . . to Thee, Sa . . .

Thee,

Thee,

Ch. Gamba to Sw.

pp

Sw.

Thee, to Thee.

pp

- viour, turn my heart to Thee, turn my heart to Thee. . .

pp

Sa-viour, turn my heart, my heart to Thee, my heart . . to Thee. . .

pp

Sa-viour, turn my heart, my heart to Thee, my heart to Thee. . .

Sw. both hands.

pp

dim.

ppp

No. 6.

SOLO AND CHORUS.—“AT THY FEET IN ADORATION.”

Andante con moto. $\text{♩} = 56$.

Siv. (Ob.)
mf Gt.
pp (Str.) legato.
dim.
simile.

TENOR SOLO.
p
 At Thy feet in ad-o-ra-tion.

p dim.
L.H. pp

See, dear Lord, I lie, Wrapt in earnest contemplation Of the Cross where Thou didst die.

pp (Wood-wind.)
p
pp
Ch.
Man.
Ped.
Man.

TENORS.
pp
 At Thy feet in ad-o-ra-tion, See, dear Lord, I lie,

BASSES.
pp
 At Thy feet in ad-o-ra-tion, See, dear Lord, I lie,

pp Ch. 8 ft.
4 ft.

dim. *pp*

Deep in earn - est con - tem - pla - tion Of the Cross where Thou didst die.

dim. *pp*

Deep in earn - est con - tem - pla - tion Of the Cross where Thou didst die.

pp

Sw.

TENOR SOLO.

There, where all our sins Thou bear - est On . . . that bit - ter Tree,

Sw. *fp* *fp*

Ped.

In com - pas - sion full - est, rar - est, For this dark world's mis - er - y.

add 4 ft. *fp* *pp*

Ped.

CHORUS.

There, where all our sins Thou bear - est On . . . that bit - ter Tree,

p *cres.* *f* *p*

There, where all our sins Thou bear - est On . . . that bit - ter Tree,

p *cres.* *f* *pp*

p *f* *pp*

sempre senza Ped. *Ped.*

pp *f* *p*

In com - pas - sion full - est, rar - est, For this dark world's mis - er - y.

pp *f* *p*

In com - pas - sion full - est, rar - est, For this dark world's mis - er - y,

pp *cres.* *f* *dim.* *p*

Man. *Ped.*

A TENOR SOLO.

p

Lord, ac - cept my deep de - vo - tion ; Fix my heart on Thee,

Ch. 4 ft.

pp *Sw.*

Man.

pp

Fill my soul with love's e - mo - tion, Till at last Thy face I see.

pp

CHORUS.

pp

Lord, ac - cept my deep de - vo - tion ; Fix my heart on Thee,

pp

Lord, ac - cept my deep de - vo - tion :

add 8 ft.

pp

Ped.

f Fill my soul with love's e - mo - tion, Till at last Thy face I see. *dim.* *pp*

p Fill my soul with love's e - - mo - tion. *dim.* *pp* *Sw.*

p *dim.* *pp*

Poco più mosso.
TENOR SOLO.

mf Cross of Love, and Tree of glo - ry,

Rings the whole world with Thy

Rings the whole world with Thy

Poco più mosso.

p Fall. *Sw.* *f* *p* *f*

Man. *Ped.*

poco a poco accel. The sto - ry of Cal - va - ry, the sto - ry of

poco a poco accel. sto - ry, The sto - ry of Cal - va - ry, the sto - ry of

poco a poco accel. sto - ry, The sto - ry of Cal - va - ry, the

poco a poco accel. *f* *Ped.*

Tempo 1mo.

Cal - va - ry, the sto - ry of Cal - va - ry.

Cal - vary, the sto - ry of Cal - vary, the sto - ry, the sto - ry of Cal - vary.

sto - ry of Cal - vary, the sto - ry of Cal - vary, the sto - ry of Cal - vary.

(Ob.)

dim. *p*

Tempo 1mo. *Fag.*

B

At Thy feet in

pp legato.

ad - o - ra - tion, See, dear Lord, I lie, Deep in earn - est con - tem - pla - tion

(Vl.) *Ch. 4 ft.*

p (Wood-wind.)

Man.

Of the Cross where Thou didst die.

CHORUS. *f*

At Thy feet in ad - o - ra - tion,

At Thy feet in ad - o - ra - tion,

f *Gt.*
(Str. in 8ves.)

Deep in earn - est con - tem - pla - tion

See, dear Lord, I . . lie,

See, dear Lord, I . . lie,

pp (Wood-wind.)

Man.

Of the Cross where Thou didst die,

Deep in earn - est con - tem - pla - tion

Deep in earn - est con - tem - pla - tion

f *Gt.*
(*Str in Sves.*)

marcato.

Ped.

Lord, ac - cept my deep de - vo - tion ;

Of the Cross where Thou didst die,

Lord, ac - cept my deep de - vo - tion ;

Of the Cross where Thou didst die,

Lord, . . ac - cept my

dim. *p* *pp*

pp

Fix my heart on Thee, Fill my soul with love's e - mo - tion Till at last Thy

Fix my heart on Thee, Fill my soul with love's e - mo - tion

deep de - vo - tion ; Fill my soul with love's e - mo - tion

legato. *pp* *(Cl.)*

Man.

Poco più mosso.

face I see. Cross of Love, and Tree of glo - ry,

Till at last Thy face I see. Rings the

Till at last Thy face I see. Rings the

Poco più mosso.

mf *f*

Ped.

The sto - ry of Cal - va - ry, the

whole world with the sto - ry, The sto - ry of Cal - va - ry,

whole world with the sto - ry, The sto - ry of Cal - va - ry,

ff marcato.

sto - ry of Cal - va - ry, the

the sto - ry of Cal - va - ry, the sto - ry, the sto - ry, the

the sto - ry of Cal - va - ry, the sto - ry, the sto - ry, the

p *pp* *Man.* *Ped.* *Man.*

sto - ry of Cal - va - ry.

sto - ry of Cal - va - ry.

sto - ry of Cal - va - ry.

f *Wind.* *ff Tutti.* *Ped.*

p *pp* *pp* *Man.* *Ped.* *Man.* *Ped.* *(Fl. & Cl.)*

Largo. ♩ - 52.

p *fz* *fz* *p*

Ped.

SOPRANO. *pp*

Thou who art.. for ev - er bless-ed,

ALTO. *pp*

Thou who art for ev - er bless - ed,

TENOR. *pp*

Thou who art.. for ev - er bless - ed,

BASS. *pp*

Thou who art.. for ev - er bless-ed,

pp *fz Sw.*

Man.

pp *p*

Thou who art.. by all . con - fess - ed, Now I lift . my soul to

pp *p*

Thou who art by all con - fess - ed, Now

pp *p*

Thou who art by all con - fess - ed, Now

pp *p*

Thou who art by all con - fess - ed,

fz *(Ob.)*

fz

Thee, Thou who art by all con-fess-ed, Now I lift my soul to Thee,

now, . . Thou con-fess - ed, Now I lift my soul to Thee,

now, . . Thou con-fess - ed, Now I lift my soul to Thee,

Now I lift, I lift my soul to Thee,

molto espressivo.

Ped.

Thou who art for ev - er bless-ed, Thou who art by all . . con-fess - ed,

Thou who art for ev - er bless-ed, Thou who art by all . . con-fess - ed,

Thou who art for ev - er bless-ed, Thou who art by all con-fess-ed,

Thou who art for ev - er bless-ed, Thou by all . . con-fess-ed, (V.)

fP

p Thou who art ev - er bless - ed, *pp* Thou who art con - fess - ed,

p Thou who art ev - er bless - ed, *pp* Thou who art con -

p Thou who art ev - er bless - ed, *pp* Thou who art . . con -

p Thou who art ev - er bless - ed, *pp* Thou who art con -

mf (Str.) *pp* *f* (Str.)

Man. *Ped.* *Man.* *Ped.*

f Now I lift . . my soul . . to Thee, *pp* now I lift my

f fess - ed, *pp* Now I lift my soul . . to Thee, *pp* now I lift my

f fess - ed, *pp* Now I lift . . my soul . . to Thee, *pp* now I lift my

f fess - ed, *pp* Now I lift my soul . . to Thee, *pp* now I lift my

f

f soul . . to Thee, *p* now I lift my soul . . to Thee, *p* I lift my

f soul . . to Thee, *p* now I lift my soul . . to Thee, *p* I lift my

f soul . . to Thee, *p* now I lift my soul . . to Thee, *p* I lift my

f soul . . to Thee, *p* now I lift my soul . . to Thee, *p* I lift my

ff *f* *p*

soul, my soul . . . to Thee.

soul, my .. soul . . . to Thee.

soul, my soul . . . to Thee.

soul, my soul . . . to Thee.

pp *ff (Str.)* *marcato.*

p

B *pp* *mf*

Thou who art . . . for ev - er bless - ed, ev - er bless - ed, ev - er

pp *mf*

Thou who art for ev - er bless - ed, bless - ed,

pp *mf*

Thou who art . . . for ev - er bless - ed, bless - ed,

pp *mf*

Thou who art . . . for ev - er bless - ed, bless - ed,

R *pp* *mf* *mf*

bless - ed, for ev er bless - ed, Now I
 bless - ed, ev er bless - ed, Now I
 bless - ed, ev er bless - ed, Now I
 bless - ed, ev er bless - ed, Now I
 lift, I lift my soul to Thee, bless - ed, bless - ed, ev
 lift, . . I lift my soul to Thee, mf bless - ed, bless - ed,
 lift, . . I lift my soul to Thee, Thou ev - er bless - ed, Thou ev - er bless - ed, ev
 lift, . . I lift my soul to Thee, bless - ed, bless - ed,
 er bless - ed, Now I lift, I
 ev er bless - ed, Now I lift, . . I
 ev er bless - ed, Now I lift, I

(Woodwind.)
 (Cello.)
 Ped.

lift my soul to Thee, now I... lift my soul, I lift my

lift my soul to Thee, now dim. I lift my

lift my soul to Thee, now I... lift my soul . . .

lift my soul to Thee, now I lift my soul . . .

f espress. *p*

soul . . . to Thee, now I... lift my

soul . . . to Thee, now I

. . . to Thee, now I... lift my soul, I

to Thee, now I

f *p*

soul to Thee, my soul to Thee, now . . I lift my soul to Thee, now I

lift . . my . . soul to Thee, *p* *dim.* *pp*

lift, now I lift my soul to Thee, now I lift my soul

lift, I lift my soul to Thee, now I lift my soul

pp *pp*

lift, . . . now I lift my soul . . . to Thee, . . . now I lift my soul . . . to Thee, . . . now I lift my soul . . . to Thee, . . . now I lift my soul . . . to Thee.

mf *p rit.* *pp a tempo.*

mf *pp rit.* *f a tempo.*

dim - in - u - en - do. *p*

senza corona.

now I lift my soul to Thee.

now I lift my soul to Thee.

now I lift my soul to Thee.

now I lift my soul to Thee.

pp molto tranquillo. *dim.* *pp*

No. 8.

DUET.—“MAKE ME OF THY DEATH THE BEARER.”

Larghetto.

Larghetto. ♩ = 104.
(Cl.) (Ob.)

pp

Ped. Man.

p *dim.* *p* *dim.*

Ped.

dim. *pp*

Man.

SOPRANO SOLO.

p

Make me of Thy . . death the bear er, make me bear - er, In Thy

pp (Str.) *pp*

Pas - sion be a shar - er, Ta - king to . . . my

p

pp self, . . . taking to my - self Thy pain. *A*

TENOR SOLO.

Make . . . me of Thy

pp (Ob. & Cl.) *simile.*

Ped.

pp Make . . . me of Thy death the bear - er,

death the bear - er, (Fl.) make . . . me of Thy

(Str.) *pp* (Ob. & Cl.)

make . . . me of Thy death the bear - er, make me

death the bear - er, add 4 ft. make . . . me of Thy death the

pp (Ob. & Cl.)

Ped.

hear - er, In Thy Pas - sion be a shar - er,

hear - er, . . In Thy Pas - sion . be a shar - er, . .

simile. *pp*

Ta - king to my - self Thy pain.

Ta - king to my - self Thy pain.

Ch. 4 ft. *dolente.* *p*

Make . . me of Thy death the bear - er, In Thy

Make . . me of Thy death

cres. *fz* *cres.* *f*

Pas - sion be a shar - er, in Thy

the bear - er, In . . . Thy Pas - sion be . . . a

fp *dim.* *dim.* *dim.*

Pas - sion be a shar -
 shar - er, in Thy Pas - sion

pp *cres.* L.H.

er, a
 be a shar - er, be a shar

pp (Fl.)

shar er, a
 er, a shar

simile. *cres.* *cen* *do.*

shar er, Ta - king
 er, Ta - king

sempre stac. *Ped.*

to my - self Thy pain.

to my - self Thy pain.

sempre stac.

B

p Let . . me with Thy

B(Cl.)

p

senza Ped.

stripes be strick - en! Let Thy Cross with Hope me . .

p

Let . . me with Thy stripes be strick - en! Let Thy

quick-en, with Hope me . . quick-en, That I thus . .

Cross, . . let . . Thy Cross with Hope me . .

dim.

Ped.

Thy love may
quick-en, That I thus Thy love may
gain, Let me with Thy stripes be stricken
en! Let Thy Cross with Hope me quick-en, That I thus Thy
Let Thy Cross with Hope me quick-en, That
4 ft.
p
Ped. 8 ft. 16 ft.
love may gain.
I thus Thy love, Thy love may gain.
8 ft.
morendo.

No. 9.

Solo.—“ALL MY HEART, INFLAMED AND BURNING.”

Andante maestoso. ♩ = 54.

f Gl. & Ft. marcato.

Ped.

ALTO.

dim. *p* *stacc.*

- flamed . . and burn - ing, Sa - viour, now . . to Thee is turn-ing ;

pp

Shield me in the Judg - ment Day, All my heart, . . in - flamed and

Man. *Ped.*

burn - ing, Saviour, now to Thee is turn-ing ; Shield . . me in . . . the

pp (Cl. & Fag.)

Judg - - - - - ment Day,

f marcato.

Man. *Ped.*

(VI.)

p *dim.* *pp*

All - my heart, in - flamed and burn - ing, Sa - viour, now to Thee is turn - ing;

pp

Shield me in the Judgment Day, All my heart, in - flamed and burn - ing,

p *pp* *Ch.* *Ped.*

Sa - - - viour, now . . to Thee is turn - ing, Shield me in the . .

pp *Str.* *(Str.)* *Ped.*

Ped. *

pp Judg - ment Day. *f* By Thy Cross may

pp *p* *f*

Man. *Ped.*

I be guard - ed, Mer - it - less yet be re - ward - ed

p (Wood-Wind.)

Through Thy grace, O Liv - ing

rit. *pp* *rit.*

a tempo. Way, Through Thy grace, Thy grace, Through Thy grace, O

a tempo. *pp* *Ped.*

Liv - ing Way,

f *Gt. 8 ft.*

By . . Thy Cross may I . . be guard - ed, . . Mer - it - less— yet . .

be - re - ward - ed Through Thy grace, . . Liv - ing Way, . .

Through Thy grace, O Liv - ing Way,

By . . Thy Cross may I . . be guard - ed,

Mer-it-less—yet be . . re - ward - ed Through Thy grace, O

p

f

p

pp

Man.

pp (Cl. & Fag.)

Ped.

dim.

f

Ped.

f
Liv - ing Way, Through Thy grace, Through Thy grace, O Liv - ing Way,
pp
(Tymp. trem.)

f
Through Thy grace, O Liv - ing, Liv - ing Way,
dim. *pp* *pp* (Cor.)
(Tymp. trem.)

f
By Thy Cross may I be guard-ed, Mer-it-less—yet be re-ward-ed
p (Brass.)
(Tymp. trem.)

p
Through Thy grace, O Liv-ing Way, Through Thy grace, O Liv -
p (Str.) *> > f* *rit.*

a tempo.
ing Way.
dim. *p a tempo.* *pp*

No. 10. QUARTET AND CHORUS.—“WHILE MY BODY HERE IS LYING.”

Andante con moto. $\text{♩} = 76$.

pp Ch.

ALTO SOLO.

BASS SOLO.

p While my bo - dy here is ly - ing Let my

While my bo - dy here is ly - ing Let my

pp Sw.

senza Ped.

SOPRANO SOLO.

p While my

soul beswiftly fly - ing To .. Thy glo - rious Pa - ra - dise,

TENOR SOLO.

p While my

soul beswiftly fly - ing To .. Thy glo - rious Pa - ra - dise,

fz *p*

Ped. (quasi pizz.)

bo - dy here is ly - ing Let my

p While my bo - dy here is ly - ing

bo - dy here is ly - ing Let my

While my bo - dy here is ly - ing Let my soul be swift - ly

p

soul . . . be swift - ly fly - ing To . . . Thy glorious Pa-ra-dise.

Let my soul be swiftly fly - ing To Thy glorious Pa - ra - dise.

p

soul . . . be swift - ly fly - ing To . . . Thy glorious Pa-ra-dise.

fly - - - ing To Thy glo - rious Pa - ra - dise.

CHORUS.
SOPRANO.

mf

ALTO. While my bo-dy here is

mf

TENOR. While my

mf

BASS. While my

(Fl. 8ve higher.)

f *dim.* *mf*

Ped.

mf

ly - ing Let my soul be swift-ly fly - ing, While my

bo - dy here is ly - ing,

mf

While my bo-dy here is ly - ing Let my soul be swift ly fly - ing, While my

bo - dy here is ly - ing,

mf *3* *3* *3*

Ped.

poco a poco cres.

bo - dy here is ly - ing, while my
 while my bo - dy here is ly - ing Let my soul be swift - ly
 bo - dy here is ly - ing, while my
 while my bo - dy here is ly - ing Let my soul be swift - ly fly - ing, While my

mf *poco a poco cres.* *poco a poco cres.*

bo - dy here is ly - ing Let my soul . . be swift - ly fly - ing
 fly - ing, While my bo - dy here is ly - ing Let my soul . . be swift ly
 bo - dy here is ly - ing Let my soul . be swift - ly fly - ing, let my
 bo - dy here is ly - ing Let my soul be swift - ly fly - ing, let my

poco a poco cres.

To Thy glorious Pa - ra - dise, *molto cres.* to Thy glorious Pa - ra - dise,
 fly - ing To Thy glorious Pa - ra - dise, to Thy glorious Pa - ra -
 soul . . be fly ing, swift ly
 soul . . be fly ing, swift ly

molto cres. *molto cres.* *molto cres.* *cres.*

L. H.

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to Thy glorious Pa - ra - dise, to Thy glo - rious Pa - - - ra -

dise, to . . . Thy glo - rious Pa - - - ra

fly - - - ing To Thy glo - rious Pa - - - ra

fly - - - ing, fly - - - ing To . . . Thy glorious Pa-ra -

dise, . . . to Thy glo - rious Pa - - - ra - dise. *rit.* *a tempo.*

dise, . . . to Thy glo - rious Pa - - - ra - dise. *rit.* *a tempo.*

dise, . . . to Thy glo - rious Pa - - - ra - dise. *rit.* *a tempo.*

dise, . . . to Thy glo - rious Pa - - - ra - dise. *rit.* *a tempo.*

dise, . . . to Thy glo - rious Pa - - - ra - dise. *rit.* *a tempo.*

ff *rit.* *dim. molto.* *Sw.*

Solo. *p* While my bo - dy here is ly - - - ing, *Solo.* *p* While my bo - dy here is ly - - - ing

Solo. *p* While my bo - dy here is ly - - - ing *Solo.* *mf* While my

Sw. While my bo - - - dy here

Let my soul . . be . . swift - ly . . fly - ing To Thy

Let . . my soul be swift - ly, be swift - ly fly - ing

bo - dy here is ly - ing Let my soul be swift - ly . . fly - ing To Thy

. . . is ly - - ing Let my soul be swift - ly fly - ing

glo - rious Pa - ra - dise, to Thy glo - rious Pa - ra - dise, to Thy glo - rious Pa - ra -

To Thy glo - - rious Pa - - ra -

glo - rious Pa - ra - dise, To Thy glo - rious Pa - ra - dise, to Thy glo - rious Pa - ra -

To Thy glo - - rious Pa - - - ra -

CHORUS.

To Thy glo - rious Pa - ra -

To Thy glo - rious Pa - ra -

To Thy glo - rious Pa - ra -

To Thy glo - rious Pa - ra -

disce.
Allegro molto. $\text{♩} = 132.$

mf Tutti.

senza Ped.

f

Ped.

[illegible]

[illegible]

[illegible]

men,
men,
men,

men, A men, A men,
men, A
men, A men, A men, A
A men, A men,

A - men, A - men, A - men, A - men,
men, A
men, A
A men, A

(Viole & Tymp. trem.)
8354

The musical score is for a large choir and piano. It consists of 10 systems of staves. The key signature is D major (two sharps). The tempo is marked "Novello". The score includes various musical notations such as notes, rests, dynamics (f, A), and lyrics ("men,").

The first system shows the beginning of the piece with a forte (f) dynamic and a half note rest. The second system introduces the vocal parts with the lyrics "men,". The third system continues the vocal parts with the lyrics "men,". The fourth system shows the piano accompaniment with a forte (f) dynamic and a half note rest. The fifth system shows the vocal parts with the lyrics "men,". The sixth system shows the piano accompaniment with a forte (f) dynamic and a half note rest. The seventh system shows the vocal parts with the lyrics "men,". The eighth system shows the piano accompaniment with a forte (f) dynamic and a half note rest. The ninth system shows the vocal parts with the lyrics "men,". The tenth system shows the piano accompaniment with a forte (f) dynamic and a half note rest.

101

A - men, A - men, A - men, A - men, A -

A - men, A - men, A - men, A - men, A -

A - men, A - men, A - men, A - men, A -

A - men, A - men, A - men, A - men, A -

A - men, A - men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A - men, A -

A - men, A - men, A - men, A - men, A -

A - men, A - men, A - men, A - men, A -

A page of musical notation for a piano piece. The score is written on ten staves, organized into five systems of two staves each (treble and bass clef). The key signature is D major (two sharps: F# and C#). The time signature is not explicitly shown but appears to be common time (C). The notation includes various musical symbols: quarter notes, half notes, and whole notes, often beamed together. There are also rests and dynamic markings, including 'V' (forte) and 'f' (forte). The bottom system features more complex notation with multiple beamed notes and slurs, suggesting a more technically demanding passage. The paper is aged and yellowed, with some visible wear and tear.

men.

men.

men.

men.

men.

men.

men.

CHORUS.

ff While my bo - dy here is ly - - ing Let my soul . . be swift - ly

ff While my bo - dy here is ly - - ing Let my soul . . be swift - ly

ff While my bo - dy here is ly - - ing Let my soul . . be swift - ly

While my bo - dy here is ly - - ing Let my soul . . be swift - ly

fly - ing To Thy glo - rious Pa - ra - dise, Thy glo - rious
 fly - ing To Thy glo - rious Pa - ra - dise, Thy glo - rious
 fly - ing To Thy glo - rious Pa - ra - dise, Thy glo - rious
 fly - ing To Thy glo - rious Pa - ra - dise, Thy glo - rious

p
 (Tymp. trem.)

fff
 Pa - ra - dise.
fff
 Pa - ra - dise.
fff
 Pa - ra - dise.
fff
 Pa - ra - dise.
 (Str. in 8ves.)
fff
dim.

dim.
p

(Vl.) *molto tranquillo.*

pp Solo.

A - men, A - men, A - men,

pp Chorus.

A - men, A - men, A - men,

(Strs. Sva.)

ppp

Man. *Ped.*

Quasi Andante.

pp

A - - men, A - - men, A - - men,

pp

A - - men, A - - men, A - - men,

pp

A - - men,

pp

A - - men, A - - men, A - - men,

pp molto tranquillo.

Quasi Andante.

p (Wind.)

senza Ped. *Ped.*

a tempo (Allegro.)

f *A* *men.*

f *A* *men.*

f *A* *men.*

f *A* *men.*

f *A* *men.*

f *A* *men.*

f *A* *men.*

f *A* *men.*

a tempo (Allegro.)

f *cres.* *ff* *dim.* *p* *Ch.*

32 ft.

Sw. *pp* *ppp* *Sw.*

Ch. *Sw.* *Ch.* *Sw.*

Man. *Ped.*



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LORD IS A SUN AND SHIELD, THE ...	1/0	—	—
LORD IS MY SHEPHERD, THE ...	1/0	—	—
MAGNIFICAT, IN D ...	1/0	—	—
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0) ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/6	—	—
MY SPIRIT WAS IN HEAVINESS (Sol-FA, 0/6) ...	1/0	—	—
NOW SHALL THE GRACE (Sol-FA, 0/6) ...	0/6	—	—
O LIGHT EVERLASTING (Sol-FA, 0/6) ...	1/0	—	—

J. S. BACH (continued).

O TEACH ME, LORD, MY DAYS TO NUMBER ...	1/0	—	—
PASSION (St. JOHN) ...	2/0	2/6	4/0
PASSION (St. MATTHEW) ...	2/0	2/6	—
Ditto ditto (Abridged, as used at St. Paul's) ...	1/6	2/0	—
Ditto ditto CHORUSES (Sol-FA, 1/0) ...	1/0	—	—
PRAISE OUR GOD WHO REIGNS IN HEAVEN ...	1/0	—	—
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WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—

GRANVILLE BANTOCK.

THE FIRE-WORSHIPPERS ...	2/6	—	—
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KING ALL GLORIOUS (Sol-FA, 0/14) ...	0/6	—	—
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BRIDAL DAY ...	2/6	—	4/6
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BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	(DITTO, Choruses only, Sol-FA, 1/0) ...	—	—	—
NAIADS (Female voices) ...	1/6	—	—	JASON ...	2/6	3/0	4/0
ROMANCE OF THE ROSES ...	2/6	—	—	JUBILEE ODE ...	1/6	—	—
SANDS O' DEE (Ballad) (Sol-FA, 0/2) ...	0/4	—	—	NEW COVENANT ...	1/6	—	—
THREE FISHERS (Ballad) (Sol-FA, 0/3) ...	0/6	—	—	PROCESSION OF THE ARK (Choral Scene) (DITTO, Sol-FA, 0/9) ...	1/6	—	—
J. KINROSS.				ROSE OF SHARON. New Edition ...	2/6	—	—
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ...	1/6	—	—	STORY OF SAYID ...	3/0	3/6	5/0
H. LAHEE.				TROUBADOUR (Lyrical Drama) ...	5/0	—	7/6
SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ...	1/6	—	—	VENI, CREATOR SPIRITUS ...	2/0	—	—
HENRY LAWES.				WITCH'S DAUGHTER ...	3/6	4/0	5/0
MASQUE OF COMUS ...	2/0	—	—	A. M. MACLEAN.			
MAX LAISTNER.				ANNUNCIATION ...	2/6	—	—
FRIAR'S MERE (Male Voices) ...	1/6	—	—	C. MACPHERSON.			
G. F. LE JEUNE.				BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
COMMUNION SERVICE IN C ...	2/0	—	—	L. MANCINELLI.			
FIRST MASS IN C ...	2/0	—	—	ERO E LEANDRO (Opera) ...	5/0	—	—
EDWIN H. LEMARE.				F. W. MARKULL.			
COMMUNION SERVICE IN F ...	2/6	—	—	ROLAND'S HORN (Male voices) ...	2/6	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	F. E. MARSHALL.			
LEONARDO LEO.				PRINCE SPRITE (Female voices) ...	2/6	—	—
DIXIT DOMINUS ...	1/0	1/6	—	CHORAL DANCES FROM DITTO ...	1/0	—	—
F. LEONI.				GEORGE C. MARTIN.			
GATE OF LIFE (Sol-FA, 1/0) ...	2/0	—	—	COMMUNION SERVICE, IN A ...	1/0	—	—
H. LESLIE.				DITTO IN C ...	1/0	—	—
FIRST CHRISTMAS MORN ...	2/6	—	—	FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ...	0/6	—	—
F. LISZT.				J. MASSENET.			
LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	MANON (Opera) ...	6/0	—	8/0
THIRTEENTH PSALM ...	2/0	—	—	J. T. MASSER.			
C. H. LLOYD.				HARVEST CANTATA ...	1/0	—	—
ALCESTIS (Male voices) ...	1/6	—	—	J. H. MAUNDER.			
ANDROMEDA ...	3/0	3/6	5/0	BETHLEHEM ...	—	—	—
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	OLIVET TO CALVARY (Sol-FA, 0/9) ...	1/6	2/0	—
HERO AND LEANDER ...	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) ...	1/6	2/0	—
HYMN OF THANKSGIVING ...	2/0	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9) ...	1/6	2/0	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	T. R. MAYOR.			
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	LOVE OF CHRIST ...	1/0	—	—
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	J. H. MEE.			
ROSSALL (Ode) ...	2/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	HORATIUS (Male voices) ...	1/0	—	—
SONG OF BALDER ...	1/0	—	—	MISSA SOLENNIS, IN B FLAT ...	2/0	—	—
SONG OF JUDGMENT ...	2/6	3/0	4/0	MENDELSSOHN.			
CLEMENT LOCKNANE.				ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—
ELFIN QUEEN (Female voices) ...	1/6	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ...	1/0	—	—
HARVEY LÖHR.				ATHALIE (Sol-FA, 0/8) ...	1/0	1/6	4/0
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
W. H. LONGHURST.				CHRISTUS (Sol-FA, 0/6) ...	1/0	—	—
VILLAGE FAIR (Female Voices) ...	2/0	2/6	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ...	1/0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
TERRA FLORA (or a Peep into Flower Land, Operetta for Children) ...	2/0	—	—	ELIJAH (Sol-FA, 1/0) ...	2/0	2/6	4/0
C. EGERTON LOWE.				DITTO (CHORUSES ONLY) ...	1/0	1/6	—
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4) ...	1/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2) ...	1/0	—	—
M. L. C. L.				DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—
SPORTS (Operetta) ...	2/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) ...	1/0	—	—
HAMISH McCUNN.				DITTO ...	0/4	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ...	1/0	1/6	2/6
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—	DITTO (CHORUSES ONLY) ...	0/6	1/0	—
WRECK OF THE HESPERUS (Sol-FA, 0/6) ...	1/0	—	—	LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ...	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ...	1/0	—	—
				LORELEY (Sol-FA, 0/6) ...	1/0	—	—
				MAN IS MORTAL (8 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) (DITTO, Sol-FA, 0/4) ...	1/0	—	—
				MY GOD, WHY HAST THOU (Sol-FA, 0/4) ...	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
				GEDIPUS AT COLONOS (Male voices) ...	3/0	—	—

				Paper Cover.	Paper Boards.	Cloth Gilt.
MEDELSSOHN (continued).						
ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0			
Ditto (CHORUSES ONLY)	1/0	1/6	—			
ST. PAUL, Pocket Edition	1/0	1/6	2/0			
SING TO THE LORD (98th Psalm)	0/8	—	—			
SON AND STRANGER (Operetta)	4/0	—	—			
THREE MOTETS FOR FEMALE VOICES (Ditto, Sol-FA, 0/1½, 0/2, and 0/2 each.)	1/0	—	—			
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—			
WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6			
WHEN ISRAEL OUT OF EGYPT CAME (Ditto, Sol-FA, 0/9)	1/0	—	—			
WHY RAGE FIERCELY THE HEATHEN (Sol-FA, 0/3)	0/6	—	—			
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—			
MEYERBEER.						
NINETY-FIRST PSALM (Latin)	1/0	—	—			
Ditto (English)	1/0	—	—			
A. MOFFAT.						
BEE QUEEN (Operetta) (Sol-FA, 0/6)	1/0	—	—			
CHRISTMAS DREAM (A Cantata for Children) (Ditto, Sol-FA, 0/4)	1/0	—	—			
B. MOLIQUE.						
ABRAHAM	3/0	3/6	5/0			
J. A. MOONIE.						
KILLIECRANKIE (Sol-FA, 0/8)	1/6	—	—			
WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—			
HAROLD MOORE.						
DARKEST HOUR (Sol-FA, 0/9)	1/6	2/0	—			
MOZART.						
COMMUNION SERVICE, IN B FLAT, No. 7 ...	1/6	—	—			
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—			
HAVE MERCY, O LORD Second Motet	0/3	—	—			
KING THOMAS	1/0	1/6	—			
LITANIA DE VENERABILI ALTARIS (E♭) ...	1/6	2/0	3/0			
LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0			
MASS IN C, No. 1 (Latin and English) ...	1/0	1/6	2/6			
MASS IN B FLAT No. 7	1/0	—	—			
MASS IN G, No. 12 (Latin)	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6			
Ditto (CHORUSES ONLY)	0/8	—	—			
MASS IN D MINOR, No. 15	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6			
O GOD, WHEN THOU. (Sol-FA, 0/2) ... First Motet	0/3	—	—			
SPLENDENTE TE, DEUS First Motet	0/3	—	—			
E. MUNDELLA.						
VICTORY OF SONG (Female voices)	1/0	—	—			
JOHN NAYLOR.						
JEREMIAH	3/0	—	—			
JOSEF NEŠVERA.						
DE PROFUNDIS	2/6	—	—			
STAFFORD NORTH.						
IN THE MORNING (Sol-FA, 0/8)	1/0	—	—			
E. A. NUNN.						
MASS, IN C	2/0	—	—			
E. CUTHBERT NUNN.						
FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8) ...	2/0	—	—			
A. O'LEARY.						
MASS OF ST. JOHN	1/3	—	—			
REV. SIR FREDK. OUSELEY.						
MARTYRDOM OF ST. POLYCARP	2/6	—	—			
PALESTRINA.						
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—			
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—			
MISSA ASSUMPTA EST MARIA	2/6	—	—			
MISSA BREVIS	2/6	—	—			
MISSA "O ADMIRABLE COMMERCIIUM"	2/6	—	—			
MISSA PAPÆ MARCELLI	2/0	—	—			
STABAT MATER	1/6	—	—			
H. W. PARKER.						
HORA NOVISSIMA	3/6	4/0	—			
KOBOLDS	1/0	—	—			
LEGEND OF ST. CHRISTOPHER	5/0	—	—			
WANDERER'S PSALM	2/6	—	—			
C. H. H. PARRY.						
AGAMEMNON (Greek Play) (Male voices) ...	3/0	—	—			
BEYOND THESE VOICES THERE IS PEACE ...	2/6	—	—			
BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—			
BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—			
(Ditto, English and German Words, 2 mark 50)	—	—	—			
DE PROFUNDIS (130th Psalm)	2/0	—	—			
ETON	2/0	—	—			
ETON MEMORIAL ODE	1/6	—	—			
GLORIES OF OUR BLOOD AND STATE	1/0	—	—			
INVOCATION TO MUSIC	2/6	—	—			
JOB (CHORUSES ONLY, Sol-FA, 1/0)	2/6	—	—			
JUDITH (CHORUSES ONLY, Sol-FA, 2/0)	5/0	6/0	7/6			
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6			
L'ALLEGRO (Sol-FA, 1/6)	2/6	—	—			
LOTOS-EATERS (The Choric Song)	2/0	—	—			
LOVE THAT CASTETH OUT FEAR	2/6	—	—			
MAGNIFICAT (Latin)	1/6	—	—			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—			
ODE TO MUSIC (Sol-FA, 0/6)	1/6	—	—			
PIED PIPER OF HAMELIN (Sol-FA, 1/0)	2/0	2/6	—			
PROMETHEUS UNBOUND	3/0	—	—			
SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9) ...	2/0	—	—			
SOUL'S RANSOM (A Psalm of the Poor)	2/0	—	—			
TE DEUM LAUDAMUS (Latin)	2/6	—	—			
VISION OF LIFE (Sol-FA, 1/0)	2/6	—	—			
VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—			
WAR AND PEACE (Ode)	3/0	—	—			
Ditto CHORUSES AND WORDS OF SOLOS ONLY, TONIC Sol-FA	1/6	—	—			
T. M. PATTISON.						
ANCIENT MARINER (CHORUSES, 1/0)	2/6	—	—			
LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	2/6	—	—			
LONDON CRIES	2/0	—	—			
MAY DAY	1/0	—	—			
MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0	—	—			
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/6	—	—			
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/8) ...	1/0	—	—			
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—			
PERCY PITT.						
HOHENLINDEN (Male voices)	1/6	—	—			
JOHN POINTER.						
SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/6)	1/0	—	—			
V. W. POPHAM.						
EARLY SPRING	1/0	—	—			
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue)	1/6	—	—			
A. H. D. PRENDERGAST.						
SECOND ADVENT	1/6	—	—			
F. W. PRIEST.						
CENTURION'S SERVANT	0/8	—	—			
C. E. PRITCHARD.						
KUNACEPA	4/0	—	—			
E. PROUT.						
DAMON AND PHINTIAS (Male voices)	2/6	—	—			
FREEDOM	1/0	—	—			
HERWARD	4/0	—	—			
HUNDREDTH PSALM (Sol-FA, 0/4)	1/0	—	—			
QUEEN AIMÉE (Female voices)	1/6	—	—			
RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0			
PURCELL.						
DIDO AND ÆNEAS	2/6	—	—			
KING ARTHUR	2/0	—	—			
MASQUE IN "DIOCELIAN"	2/0	—	—			
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos) (Sol-FA, 0/8)	2/0	—	—			
TE DEUM AND JUBILATE, IN D	1/0	—	—			
TE DEUM (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—			
Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—			
G. RATHBONE.						
ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—			
(Ditto, Sol-FA, 0/6)	—	—	—			
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—			
(Ditto, Sol-FA, 0/6)	—	—	—			
F. J. READ.						
SONG OF HANNAH	1/0	—	—			
J. F. H. READ.						
DEATH OF YOUNG ROMILLY	1/6	—	—			

	Paper Cover.	Paper Boards.	Cloth Edit.
DOUGLAS REDMAN. COR UNUM VIA UNA (Female voices) ...	1/6	—	—
C. T. REYNOLDS. CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
ARTHUR RICHARDS. PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
WAXWORK CARNIVAL (Operetta) Sol-FA, 0/8) ...	2/0	—	—
J. V. ROBERTS. JONAH ...	2/0	—	—
PASSION ...	1/6	2/0	—
R. WALKER ROBSON. CHRISTUS TRIUMPHATOR ...	3/6	—	—
W. S. ROCKSTRO. GOOD SHEPHERD ...	2/6	—	—
J. L. ROECKEL. HOURS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
SILVER PENNY (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
EDMUND ROGERS. FOREST FLOWER (Female voices) ...	1/6	—	—
ROLAND ROGERS. FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—
PRAYER AND PRAISE (Oblong) ...	4/0	—	—
F. ROLLASON. STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—
ROMBERG. HARMONY OF THE SPHERES ...	1/0	—	—
LAY OF THE BELL (Sol-FA, 0/8) ...	1/0	1/6	2/6
TE DEUM ...	1/0	—	—
TRANSIENT AND THE ETERNAL ...	1/0	—	—
(Ditto, Sol-FA, 0/4) ...	—	—	—
C. B. ROTHAM. ANDROMEDA ...	2/6	—	—
ROSSINI. MOSES IN EGYPT ...	6/0	6/6	7/6
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	0/6	1/0	—
CHARLES B. RUTENBER. DIVINE LOVE ...	2/6	—	—
JOSEPH RYELANDT. DE KOMST DES HEEREN (The coming of the Lord) ...	8/0	—	—
ED. SACHS. KING-CUPS ...	1/0	—	—
WATER LILIES ...	1/0	—	—
C. SANTON-DOLBY. FLORIMEL (Female voices) ...	2/6	—	—
CAMILLE SAINT-SAËNS. HEAVENS DECLARE—CÆLI ENARRANT ...	1/6	—	—
W. H. SANGSTER. ELYSIUM ...	1/0	—	—
C. SCHAFER. OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—
H. W. SCHARTAU. CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—
SCHUBERT. COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6
Ditto, IN B FLAT ...	2/0	—	3/6
Ditto, IN C ...	2/0	—	3/6
Ditto, IN E FLAT ...	2/0	2/6	4/0
Ditto, IN F ...	2/0	—	3/6
Ditto, IN G ...	2/0	—	3/6
LAZARUS (Easter) ...	1/6	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6
Do., IN B FLAT ...	1/0	1/6	2/6
Do., IN C ...	1/0	1/6	2/6
Do., IN E FLAT ...	2/0	2/6	4/0
Do., IN F (Sol-FA, 0/9) ...	1/0	1/6	2/6
Do., IN G ...	1/0	1/6	2/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—
(Ditto, Welsh Words, Sol-FA, 0/6) ...	—	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6) ...	1/0	—	—
SCHUMANN. ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—
FAUST ...	3/0	3/6	5/0
KING'S SON ...	1/0	—	—
LUCK OF EDENHALL (Male voices) ...	1/6	—	—
MANFRED ...	1/0	—	—
MIGNON'S REQUIEM ...	1/0	—	—
MINSTREL'S CURSE ...	1/6	—	—
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0
FILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6
REQUIEM ...	2/0	—	—
SONG OF THE NIGHT ...	0/9	—	—

	Paper Cover.	Paper Boards.	Cloth Edit.
H. SCHÜTZ. PASSION OF OUR LORD ...	1/0	—	—
BERTRAM LUARD-SELBY. DYING SWAN ...	1/0	—	—
FAKENHAM GHOST ...	1/6	—	—
"HELENA IN TROAS" ...	3/6	—	—
SUMMER BY THE SEA (Female) (Sol-FA, 0/6) ...	1/6	—	—
WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...	1/6	—	—
H. R. SHELLEY. VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
E. SILAS. COMMUNION SERVICE, IN C ...	1/6	—	—
JOASH ...	4/0	—	—
MASS, IN C ...	1/0	—	—
HENRY SMART. BRIDE OF DUNKERRON (Sol-FA, 1/0) ...	2/0	2/6	4/0
KING RENÉ'S DAUGHTER (Female voices) (Ditto, Sol-FA, 1/0) ...	2/6	—	—
SING TO THE LORD ...	1/0	—	—
J. M. SMITON. ARIADNE (Sol-FA, 0/9) ...	2/0	—	—
CONNLA ...	2/6	—	—
KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—
ALICE MARY SMITH. ODE TO THE NORTH-EAST WIND ...	1/0	—	—
ODE TO THE PASSIONS ...	2/0	—	—
RED KING (Men's voices) ...	1/0	—	—
SONG OF THE LITTLE BALTUNG (Men's voices) ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—
E. M. SMYTH. MASS, IN D ...	2/6	—	—
A. SOMERVELL. CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4) ...	0/9	—	—
ELEGY ...	1/6	—	—
ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
FORSAKEN MERMAN (Sol-FA, 0/8) ...	1/6	—	—
KING THRUSHBEARD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
KNAVE OF HEARTS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
MASS, IN C MINOR ...	2/6	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—
POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
PRINCESS ZARA (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
SEVEN LAST WORDS ...	1/0	—	—
R. SOMERVILLE. 'PRENTICE PILLAR (Opera) ...	2/0	—	—
W. H. SPEER. JACKDAW OF RHEIMS ...	2/0	—	—
LAY OF ST. CUTHBERT ...	2/0	—	—
SPOHR. CALVARY ...	2/6	3/0	4/0
CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
FALL OF BABYLON ...	3/0	3/6	5/0
FROM THE DEEP I CALLED ...	0/6	—	—
GOD IS MY SHEPHERD ...	0/9	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
HYMN TO ST. CECILIA ...	1/0	—	—
JEHOVAH, LORD OF HOSTS ...	0/4	—	—
LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	0/6	1/0	—
MASS (for 5 solo voices and double choir) ...	2/0	—	—
JOHN STAINER. CRUCIFIXION (Sol-FA, 0/9) ...	1/6	2/0	—
DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	1/6	2/0	—
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
C. VILLIERS STANFORD. BATTLE OF THE BALTIC ...	1/6	—	—
CARMEN SÆCULARE ...	1/6	—	—
COMMUNION SERVICE, IN G ...	2/6	—	—
EAST TO WEST ...	1/6	—	—
EDEN (Dramatic Oratorio) ...	5/0	6/0	7/6
EUMENIDES (Male Voices) ...	3/0	—	—
GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
MASS, IN G MAJOR ...	2/6	—	—
ŒDIPUS REX (Male voices) ...	3/0	—	—
REVENGE (Sol-FA, 0/9) ...	1/6	—	—
(Ditto, German Words, 2 Mark.) ...	—	—	—
VOYAGE OF MAELDUNE ...	2/6	3/0	4/0

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SIGISMOND STOJOWSKI.				PIED PIPER OF HAMELIN	2/0	—	—
SPRING-TIME	1/0	—	—	H. W. WAREING.			
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TOURNAMENT	1/0	—	—	PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6)	1/0	—	—
E. C. SUCH.				WRECK OF THE HESPERUS	1/6	—	—
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	HENRY WATSON.			
NARCISSUS AND ECHO	3/0	—	—	IN PRAISE OF THE DIVINE (Male voices)	2/0	—	—
Ditto (CHORUSES ONLY)	1/0	—	—	PSALM OF THANKSGIVING	1/0	—	—
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EXHIBITION ODE (1886)	1/0	—	—	COMMUNION SERVICE, IN E FLAT	1/3	—	—
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ST. JOHN THE BAPTIST	—	4/0	—	DIXIT DOMINUS	1/0	—	—
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(Ditto, Sol-FA, 0/6)	—	—	—	STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—
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P. TSCHAIKOWSKY.				FESTIVAL HYMN	0/8	—	—
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VAN BREE.				HARVEST SONG	1/6	—	—
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3 No longer mourn for me			
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	5 Through the ivory gate		
	6 Of all the torments		

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*3 Crabbed age and youth	7 A Lullaby
4 Lay a garland on my hearse	
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*2 And yet I love her till I die	5 At the hour the long day ends
*3 Love is a bable	6 Under the Greenwood Tree
SEVENTH SET.	
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2 Follow a shadow	5 Julia
3 Ye little birds that sit and sing	6 Sleep
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